

WASHINGTON, D. C., SUNDAY, NOVEMBER 25, 1906.

WATER COLOR EXHIBIT

The Prize Winners and Other Notable Pictures.

The Washington Water Color Club opened its eleventh annual exhibition in the Hemicycle of the Corcoran Gallery of Art on Saturday, when, from 10 o'clock until 4, the connoisseurs and patrons of art gathered for a private view of what many authorities consider the best talent production shown thus far by the society.

From a pictorial standpoint the exhibition is typically American, both in subject-matter and in treatment, and impartially divided between landscape and figure work, with an artistic lightening of flower studies, several exceptionally fine miniatures, and decorative panel designs on wood.

Contributions from painters whose canvases of former years have won prizes and received honorable mention are well-known and are well-known as well as the standard of excellence. Those from the brushes of less securely-placed artists offer many surprises, while several pictures by young students—notably women—give rich promise of future achievement.

Upon the whole, there is little immature art-thought apparent in the 100 pictures exhibited. There are, however, occasional traces of composition easily recognized by the sincere critic as studio art, commercial composition, and nature sacrificed to color.

In awarding the two Corcoran prizes, the jury—which consists of Edwin Whittman, the Baltimore landscape painter; Percy Ash, of the George Washington University faculty, and Allen C. Clark, a noted collector of this city—perpetrated something of a surprise. Not with regard to the first prize, of \$500, which was awarded to H. H. Nichols' study of a Paris street at night—"Boulevard Montparnasse," No. 32 in the catalogue—but in bestowing the second prize of \$50 upon Sarah Sewall Munroe's sketch, "Gloucester Neck," which, at first sight, hardly appears to justify the award, but which grows in charm with an appreciation of its simple fidelity to nature and strict adherence to the legitimate field of transparent water-color art.

The two prize pictures are thoroughly dissimilar. Mr. Nichols' Paris street is a perfect tone production. Viewed in a reversed position, its color fascination stands alone, and appeals to the artistic temperament independently of subject-matter or drawing. That the picture tells a story is not the sole reason of its merit. Undoubtedly it is a great production, primarily opaque in treatment, and accomplished with a skill that deceives the amateur, who merely feels and cannot discern the methods of painting.

One person, therefore, will mistake it for a pastel; another declare that it shows the substantial warmth of oil, and a third discerns nothing in it of the familiar methods of water-color drawing. And, in truth, the experimental and preliminary study necessary to the achievement of a thoroughly satisfying opaque water color has developed among American artists a success unprecedented only by the Dutch school of art.

The first prize picture is about 16 by 14 inches in size. The gray atmosphere of night, with its suggestion of rain, several figures, a vendor's stand, a gleam of cab lights in the distance, and the whiter radiance of a street lamp in the foreground, impregnates the boulevard with realism. The Paris atmosphere is felt; one understands the artist's knowledge his subject intimately; that he paints for the pure love of portrayal. This is true. We know Mr. Nichols; we are proud of him as a local product; we delight in the work he sends home for appraisal, and especially have we enjoyed his pictures in oil that were exhibited at Verhoff's gallery. The "Boulevard Montparnasse" is the one foreign composition that stands out vigorously and strong from the surrounding and predominant American subject-matter.

There is a perceptible difference between a study and a sketch.

The second prize picture, No. 2 in the catalogue, is distinctly of the latter class. Miss Munroe has seen Gloucester Neck on a sunny day; she has painted one particular corner of it in a sunny mood; she charms the beholder with the actual out-of-door breath of New England.

The light, sandy road, crossed by distinct shadows of telegraph poles; the line of buildings, with overtopping masts to suggest the nearby sea; the fair sky—all unite to form a picture that was caught by joyous chance, not studied. The familiar Massachusetts fishing village and the fisher-folk are just a little way farther along the road, and the road itself beckons one forward.

The sketch is inspiring in its fresh, unpremeditated, and unpretentious merit. It is absolutely atmospheric, unlabored—a recognized recreation picture.

First honorable mention is accorded Robert Cole Child's "The Home Field," catalogue number 27, an exquisite development of ground and sky. This picture has been exhibited at Philadelphia, where it created much favorable comment. A request for it was also made by the American Water Color Society.

There is a solidity of treatment in the rich browns and greens that depicts with unusual conviction the earth's appearance at the hour of early evening. The after-glow of the sun is of that curious quality which turns aerial blue to palest green. It is not the usual effect of sunset; neither is it the abnormal. It is the occasional, the artistic, the almost intangible glimpse of Nature revealed to painters—the green of the sky being in a class with the purple of shadows and discernible only to eyes initiated into the mysteries of art.

"The Valley Morning," No. 32, and "Silver Lake, N. H.," No. 32, are two other delightful examples of Mr. Child's style.

"A Day of Clouds," by Merrianna Sloan, No. 13, receives second honorary mention. It is the artist's one exhibit. In the estimation of many, and especially Miss Sloan's fellow-craftsmen, this picture is worthy the second prize. It invites discussion, it is immensely clever, it is well-wrought art, not an inspiration or a swift impressionistic production.

Next to the first-prize picture, it is likely to be the sensation of the exhibit. Miss Sloan and her work have attained to something of a vogue in New York. Curiosity has forerun her contribution to the Washington exhibition, and "A Day of Clouds" cannot fail to provoke comment.

It resembles a pastel in the laying-on of color, and from a distance it is like a study in oil. In technique, the picture shows decided strength and boldness, and the intense grounded greens—divided by a span of water to which cattle have strayed—are relieved from monotony by a hill-side dwelling and an exquisite sky

low-hung with clouds. The high lights are produced by a wonderful blending of white; and again one discriminates in favor of opaque water-color treatment.

W. H. Holmes, an ex-president of the Water Color Club, contributes several fine studies which are the better enjoyed for being grouped. Just why the officers and board of managers of the club have chosen the wisdom of grouping the work of all exhibitors is difficult to understand. Even the underscrutinizing public prefers to digest the pictures of different artists in single courses, and in the few instances where this year's hanging has followed the correct method, a general satisfaction has been expressed.

Mr. Holmes' group is one of the best in the collection. Of the five delightful pictures by this talented painter, "The Pool in the Meadow," No. 13, is perhaps the happiest in conception and development.

Here, again, is an example of exceptional charm produced by an absolute simplicity of technique. The theme of the picture is beautiful, and its completion shows the hand of the master. The water-green brook, breaking into white ripples in its descent over the stones, the brook of poetry, and the meadow banks and foliage form a picture-ideal that is captivating. It is artistic.

In the four other pictures, Mr. Holmes paints mists and clouds and autumn impressions and showers in the vein of a true lover of nature.

By happy selection the pictures of James Henry Moser occupy the space directly next to the Holmes collection. There are six in all, and the two large studies are finished examples of the particular line of work in which Mr. Moser surpasses most other landscape painters.

It was once said of him: "Moser knows how to paint the air." If this is not the technical truth, it is close to it. In the first of the collection, "Morning on the Allegheny River," No. 25, Mr. Moser has struck a clear note of pre-eminence. Across the mountain tops something moves. It may be mist, or fog, or cloud, or mist, and through it a delicate mauve and gray opens to the sky. The effect is incomparably beautiful, full of action and atmospheric transference. It must have been painted on "the elated heights."

Equally delicate in treatment, though hardly as emotional in effect, is "White Face Mountain on Lake Placid," No. 26. It is White Face at the quiet hour of sunset, surrounded by caressing clouds, and faintly crimsoned at its highest point.

The other pictures in the Moser group are smaller in size, and one which bears the name of "The Red Barn" is an interesting bit of descriptive work that suggests New England.

There are three pictures—pastels—by Hugh H. Breckenridge, one of the most celebrated colorists of this country. His pictures have occupied places of honor in the Pennsylvania Academy.

Mr. Breckenridge is a former prize winner, and his greatest contribution to this year's exhibition is "Summer," No. 30. In monetary value this picture tops the exhibit. Its effect is lasting upon the memory. It is large in every way—size, conception, treatment. It is fantastic, and aglow with vivid youth—as expressed in the figure of a young girl leaning against a tree. A marvelous effluence of light plays upon the flesh tints in counterdistinction to the painting of the trees. It is brilliant, almost dazzling, and just a trifle bizarre, though mild when compared to the other large picture, hung across the room, entitled "A Forest Temple," No. 33. This is intense, and out of character, in its exaggerated treatment. Genuine Turkish rug colors are seldom dyed by nature to the point of crimson achieved in "A Forest Temple."

The delicate medium of color is effected in the third picture of the collection, "Autumn Hills," which is altogether charming, though some criticism might be leveled against the high extension of the red trees in the foreground.

The board of managers committed no error in failing to group Mr. Breckenridge's pictures. Otherwise a crimson ache might be epidemic in the gallery.

The pictures contributed to the exhibition by Grace E. Atwater are charmingly and advantageously displayed. They form a lovely bit of color, and are rich in finish and composition. "A Misty Day," No. 37, and "A Quebec Courtyard," No. 42, appeal especially to the eye. Miss Atwater's flowers grow invariably against the loveliest bits of wall, and she has a talent for discovering the richest possible corners, where light shines in the artist's way and where one longs to sit down to further enjoy the surroundings.

Leslie Jackson, another artist who finds inspiration in Gloucester town, and she exhibits this year two views about the wharves, one entitled "The Town Tower," and the other "Among Old Wharves," besides several other sketches treated in the transparent water-color style. They are bright, attractive bits of color, pleasantly suggestive of summer days.

Mathilde Mueden's "Old Houses in Copenhagen," No. 46, is fine, rich, and powerfully rendered. It is one of the distinctly interesting features of the exhibition. This picture, together with several others by the same artist, shows the effect of study. There is great charm in their adjustment of detail and manipulation. Miss Mueden's more ambitious contribution, "The Old Fiddler," is not so skillfully drawn or well rendered in any way.

Several pictures by Walter Paris evince a delightful break from the conventional stiffness of his drawing. A breadth and freshness of spirit animates the streets and gardens where this artist's dear little people-of-paint stand sentinel. It is delightful work, which will surprise many into the conviction that an expansiveness of talent will illuminate the artist's final achievements.

E. H. Miller, an ex-president of the society, exhibits an excellent picture entitled "The Passing Mist." Edwin Lamson, Jr., shows a poetic treatment of the Loudoun Hills; Elizabeth Shippen Green has three characteristically delicious conceptions that are familiar through magazine illustrations; Victor Mindeloff expresses his fanciful and decorative talent in a daintily worked-out panel called "Lotus Pods;" the excellence and grace of Hattie E. Burdette's "Romany" and "Twilight" compel one's forgiveness for the appearance of the inartistic "Portrait" exhibited by Miss Burdette.

Lucien Powell is happy in his handling of "Misty Evening in the Grand Canyon." E. C. Messer is represented by "A Bit of Greenwich," "Tara Mists," by William Fuller Curtis, strikes a dramatic note,

and is next in beauty to "Castle Perilous;" Charles W. Hudson's "Sentinel" is hardly up to the Japanese standard; Dora Murdock, president of the Baltimore Club, exhibits a good river study; Constance White's two animal studies are splendidly done and without competition in the exhibit; Una Clark shows a well-drawn picture that might have come out of Spottlesdown; Edwin L. Morse is recognized in a sunny out-of-door picture, and Miss Alice C. Foster shows a crisp and fresh study of Warwick Castle.

The flower work is the best ever exhibited by the club. The pictures by Miss Saunders, Miss Sherman, Miss Messer, Mrs. Kerlin, Miss McCord, Miss Kelly, and Miss Van der Veer are thoroughly delightful.

William Fuller Curtis' "Fridge" is a stunning piece of decorative work. The burning of the wood and the magnificence of coloring are splendidly achieved.

In lighter vein, yet extremely decorative, is Spencer Red Nichols' "The Decorator of Vases." It is a piece of tenderly wrought painting that bears the closest scrutiny, and is most effectively framed.

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DID THE CAUSE GOOD

Dr. Shaw Doesn't Approve
Suffragette Ways.

SAYS THEY AROUSED INTEREST

President of American Woman's Suffrage Association Talks of Recent Happenings in England—Phases of Campaign in That Country—Thinks South Good Field for Agitation.

Dr. Anna Howard Shaw, president of the National American Woman's Suffrage Association and globe-trotter in ordinary, talked about the Suffragettes of England to a Baltimore News reporter recently.

"The Suffragettes," she repeated after the reporter. "Oh, yes, I know some of them, and I was in London just before the thing happened which has made so much talk here. In the first place, I wish to say that the actions of those women have been much exaggerated by the newspapers, and also that they must not be judged by American ideas as to what is proper behavior at a meeting."

"I must preface my remarks, also, by saying that the Suffragettes are not connected in any way with the English Woman's Suffrage Association. They wished to join it, but the latter association did not approve of their methods and would not admit them."

"Now, then, when the Radicals of England wished to go into power, they approached these women with a proposition, telling them that if they would work for their party and help it to win, the Radicals in return would favor woman's suffrage. The Suffragettes thereupon worked with all their might for the Radicals, and when the latter came into power looked for their reward, of course. But the men put them off with vague promises and finally did nothing at all. It was then that the Suffragettes took extreme measures."

"It is quite usual in England to interrupt a meeting by asking questions. For instance, to use an American illustration, if a speaker were talking about George Washington, when he should be talking about the tariff, he would be sure to be interrupted by shouts of 'Why don't you discuss live issues?' We don't want to hear that" and other things of that sort. What would be considered extremely unruly here is considered not improper there."

"Well, the Suffragettes interrupted a meeting with questions, and because they were women and not men the police were called in to take them out. In doing so some of the policemen showed them great indignity, and this the women resented, which, of course, threw greater contempt upon them than ever, for the papers did not report the actions of the policemen, and it did report the actions of the women."

"It is generally admitted in England that the Suffragettes have done more for suffrage in the last year than the suffragists have in twenty years. The president of the English Suffrage Association is Lady Frances Balfour. The association held a meeting in Albert Hall not long ago. Lady Somerset and Lady Aberdeen were there, and many of the most conspicuous women in the country. There were ringing speeches, full of wit and wisdom and logic—and the papers gave them about a quarter of a column."

"They Have Helped Cause."

"But along comes these Suffragettes and ask a few questions in Parliament, and they are given columns in the newspapers all over the world. It has helped the cause."

"But they are such dreadful-looking people," objected the reporter.

"I wish you could have seen the little old woman who led the working women from Manchester and the other manufacturing cities to Parliament," said Dr. Shaw. "She was a Mrs. Elmy, a tiny little person, with two corkscrew curls over each ear, and the sweetest face."

"You know no member of Parliament receives a salary, and his constituency is assessed for his support. Now, the women in the weaving mills were assessed more than the men, and so when the new member was elected they declined to pay the assessment until they had interviewed him as to his stand on the suffrage question. And so they came in a long procession headed by this Mrs. Elmy, some of them with children in their arms. Of course, many of them were rough-looking, but of the ones who are now in jail several are fine-looking women. And, indeed, some of these went to jail to keep the working women from going, because the husbands and children of the latter depended on them."

Ladies who had not done a thing disorderly took the places in the dock of poor women who had.

"Some of the Suffragettes are women of excellent birth and are very handsome and refined-looking."

Doesn't Approve of Their Methods.

"Do you approve of their methods?" the reporter asked point blank.

"No, I do not," replied Dr. Shaw, after some thought. "I should rather suffrage would not come in my time than that our women should do such things, but the fact remains that the Suffragettes have aroused interest on the subject in England."

Appropos of the election in Oregon at which woman's suffrage was defeated, Dr. Shaw had this to say: "Every negro, Indian, and Chinaman in the State voted against suffrage; so did all the loafers; the trusts worked against us, and still we received 37,000 votes—a wonderful showing."

"We had women watchers at all the polls in Portland, and we found that early in the morning, when men were going to work, the vote for suffrage was heavy. Later in the forenoon the vote was against it. Again at the noon hour the vote was for it; later against it; and as the men were going home at night the vote was for it."

Thinking Men Voted for Suffrage.

"Also, the men who voted a straight ticket voted against suffrage. It was the thinking man—he who voted for the man he considered best—who voted for suffrage. There is encouragement in this."

"And what will be your next point of attack?"

"Oklahoma."

"When will you begin on Maryland?"

"When you get the initiative and referendum and more enlightenment."

"That is where you are wrong," said Dr. Shaw, who has been engaged on a lecture tour of the United States. "There is no chance of gaining your object here in the Western States, I believe."

"Maybe so," replied Dr. Shaw. "I am inclined to believe myself that the South is to become our most successful field."

RIVER TURNED INTO CHANNEL.

Dr. Davis Tells of Work Before the Geographic Society.

Dr. A. P. Davis, assistant chief engineer of the United States Reclamation Service, delivered a lecture before the National Geographic Society on "The Great New Lake in Southern California Made by the Colorado River." Dr. Davis, who has been engaged on a lecture tour of the United States, said the Colorado River had been directed again to its natural channel at a cost of \$4,000,000.

Between 700 and 800 flat cars, sixty locomotives, and about 4,000 men were engaged in the task. Ten years will pass before the lecturer said, before the lake will be dry. The next step is the construction of levees twenty miles in length to prevent the river from again changing its natural course. The lecture was illustrated.

HOADLEY CASE REVERSED.

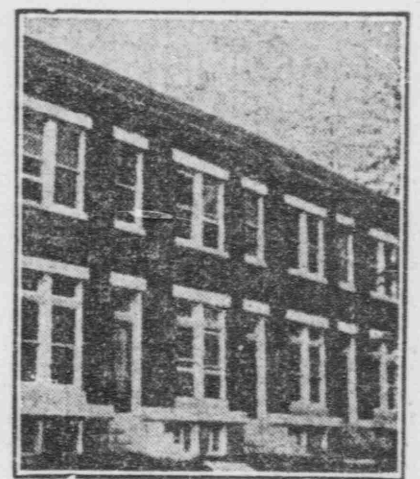
International Power Stock Suit to Be Tried Again.

New York, Nov. 24.—The judgment for \$30,000 obtained by William B. Franklin and George Isham Scott against Joseph Hoadley and Joseph Leiter has been reversed by the appellate division of the Supreme Court.

The suit was based on transactions in the purchase of International Power Company stock. It is claimed the defendants formed a pool with Cyrus Field Judson and dealt in thousands of shares until the crash came. Errors in the admission of evidence caused the reversal.

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